

# 2007 Juried Biennial

## Resource Guide

**January 7, 2007 – March 4, 2007**  
**William D. Cannon Art Gallery**



The Cannon Art Gallery's Three-Part-Art education program for FY 06/07 is funded in part by the California Arts Council, a state agency, and the National Endowment for the Arts, a federal agency; Mrs. Teresa M. Cannon; The Carlsbad Library and Arts Foundation; and the Carlsbad Friends of the Arts.

## About the Artists

### **Cover Page**

**Weston Riffle's** painting "Seedless" is a fun, quirky painting of a pair of figures that are sitting among a bunch of watermelons. Using organic, oval shapes and geometric, horizontal and vertical lines, the artist covers up most of the bodies of the women with the watermelons, except for the women's knees and shins, which are almost the same shape and size as the watermelons.

### **Back Cover Page**

**Nate Erlin** chose himself as the subject for his self-portrait "Nate". The face in the portrait dominates the picture as "Nate" somberly stares out at the viewer. Both the hair and the body are cropped off at the picture's edge, making the large-eyed face even more dramatic. Notice also the edge of "Nate's" nametag, which he probably is wearing at work. Is he thinking seriously about something at work? Or maybe he's not happy about being at work? Or maybe he's staring at a clock, wishing it were time to go home!

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## Steps of the Three-Part-Art Program

1. Resource Guide: Classroom teacher introduces the preliminary lessons in class provided in the 2007 Juried Biennial Resource Guide. (The guide and exhibit samples are provided free of charge to all classes with a confirmed reservation.)
2. Gallery Visit: At the Gallery, our staff will reinforce and expand on what students have learned in class, helping the students critically view and investigate professional art.
3. Hands-on Art Project: An artist/educator will teach guide the students in a hands-on art project that relates to the exhibition.

### Outcomes of the Program:

- Students will learn about art galleries and museums and what they can offer.
- Students will discover that art galleries and museums can be fun and interesting places to visit, again and again.
- Students will make art outside of the classroom.
- Students will begin to feel that art galleries and museums are meant for everybody to explore and will feel comfortable visiting.
- Students will go to other galleries and museums and use their new art-related vocabulary.

## How to Use this Resource Guide

This resource guide is provided as a preparation tool to investigate the artists and artwork in the **2007 Juried Biennial** exhibition at the William D. Cannon Art Gallery. It is written for teachers of diverse subject areas in grades 3 and 4 but can be adapted to different grade levels. The resource guide is provided as a part of the Three-Part-Art education program and is aligned with the Visual and Performing Arts Framework for the State of California. By teaching the lessons and activities in this guide and participating in the tour and art project led by an artist/educator at the Cannon Art Gallery, your students will have the opportunity to take part in a truly comprehensive visual art experience.

To get started:

- Begin reading through the guide before using it with your students. Familiarize yourself with the artist, vocabulary, questioning strategies provided with each image, and suggested art activities.
- Remind students that art is a form of communication and that museum and gallery exhibitions are not “the truth” but interpretations of the world based on evidence.
- Each lesson includes an image accompanied by questions. Teachers should facilitate the lessons by asking students the questions while looking at the image. To have a successful class discussion about the artworks, plan to spend at least 10 minutes on each image.
- This Resource Guide highlights the understanding and introduction of the *Elements of art* and has some art history connections. This guide also includes bulletin board materials; art terms and images to post. (See Appendices, Page 39)
- Encourage looking! Encourage students to increase their powers of observation and to learn by seeing. Challenge students to look closely and to be specific in their descriptions and interpretation of the artworks.
- Looking and considering take time. Wait a few seconds for students’ responses.
- Your students’ responses to the questions in this guide may vary. Be open to all kinds of responses. Respond to your students’ answers and keep the discussion open for more interpretations. For example, “That’s an interesting way of looking at it, does anyone else see that or see something different?” Remind students to be respectful of others and to listen carefully to each others’ responses.
- Most lessons have corresponding activities. If time is available, it is recommended to follow the lessons with the suggested activity—each lesson will reinforce what the students learned by looking at the artworks.

## Making the Most of Your Gallery Visit

Visiting the Cannon Art Gallery is “Part Two” of the Three-Part-Art education program. A carefully planned gallery visit will greatly enhance your students’ classroom learning and provide new insights and discoveries. The following guidelines were written for visiting the Cannon Art Gallery, but also apply to visiting any other gallery or museum.

**(Student nametags are GREATLY appreciated.)**

### **School Visit to the Cannon Art Gallery:**

School groups of all ages are welcome free of charge at the Cannon Art Gallery with advance reservations. Reservations are accepted by phone only at (760) 434-2901 and are on a first-come, first-served basis. Priority is given to third and fourth grade classes serving Carlsbad students. You will be notified within 48 hours if your request can be accommodated. We request that at least one adult accompany every five students. If any of your students have any special needs, please let us know when you make the reservation. The docent-led tour and related hands-on art projects take approximately one hour each. The Resource Guides are written to address 3rd and 4th graders, but the guides may be adapted for other grade levels as well.

#### Late Arrivals and Cancellations

As a courtesy to our gallery staff and other visiting groups, please let the gallery know if your group will be late or cannot keep their reservation. We will not be able to accommodate any group that arrives later than 10 minutes from their appointed time without notice. To cancel your visit, please call at least one week in advance of your scheduled visit, so we can fill the vacated slot with a class from our waiting list. It is the teacher’s responsibility to arrive promptly at the scheduled time and let the docent know that the group is ready for their visit. Please make prior arrangements for someone to cancel reservations in case of an emergency or illness. Schools and classes with a history of frequent cancellations will be considered a lower priority for future tour reservations.

### **Gallery Visit Checklist:**

- Allow appropriate travel time so that your tour begins on time.
- Plan ahead for chaperones. Make sure that they understand they are to remain with the students during the entire visit and that it is inappropriate to talk privately during the docent-led tour.
- Visit the exhibit beforehand so that you can preview the artwork.
- Make sure that your students understand the Gallery etiquette. Please see next page.

**Gallery Etiquette:**

Please go over the following points with your students (and chaperones) and make sure they understand why each rule must be followed.

- No eating or drinking.
- Remember to look and not touch the artwork. Fingerprints damage the artwork.
- Please no talking when the docent is talking. (The Gallery has poor acoustics.)
- Please remind all adults to turn off their cellphones while participating in the program.
- Please walk at all times.

Chaperones and teachers must stay with the group. The artist/educators need to direct their full attention to helping your students learn about the exhibition and art project.

**Program Evaluation**

In order to continue providing the highest quality resource guides, docent tours, and hands-on art projects, we ask that the classroom teacher complete an evaluation form after participating in the program. Careful consideration is given to teacher input so that we can best address your students' needs. Please feel free to share your comments and concerns with any gallery staff as well. Or, you may contact the Arts Education Coordinator directly at (760) 434-2901 or [trodz@ci.carlsbad.ca.us](mailto:trodz@ci.carlsbad.ca.us)

## About the Exhibition

### **2007 Juried Biennial Exhibition** **January 7, 2007 – March 4, 2007**

The William D. Cannon Art Gallery has completed selections for the **2007 Juried Biennial Exhibition**, featuring works in all media by artists who live, work or have a studio in San Diego County. The Juried Biennial Exhibition takes place every two years; in the intervening year, four artists from the Biennial are showcased in an exhibition entitled the Cannon Art Gallery Invitational.

The Biennial attracted 288 artists who submitted more than 1100 slides for this year's competition. Elizabeth Armstrong, Deputy Director for Programs and Chief Curator at the Orange County Museum of Art, was the sole juror. She was formerly the curator at the Museum of Contemporary Art, San Diego. She selected 68 works of art by 33 artists, including 13 North County residents. Seven artists have had works in previous Juried Exhibitions at the Gallery, while 26 are being shown there for the first time. The Exhibition contains a wide spectrum of media, including paintings, drawings, photography, sculpture, assemblage, furniture, and textiles. A variety of cash awards will be announced prior to the opening of the exhibition.

See page 9 for the list of featured artists, where they live, and the media they used to create their art.



## **Cannon Art Gallery's—2007 Juried Biennial exhibition**

### **Selected Artists—Community**

Dan Adams—San Diego  
David A. Adey—Imperial Beach  
Dok Blanchard—San Diego  
Judith Christensen—San Diego  
Andrew Cross—San Diego  
Geoffrey Cunningham—Oceanside  
Forest Dickey—San Diego  
Erik Domeier—Encinitas  
Shala Dorafshan—San Diego  
Jacqueline S. Dotson—La Jolla  
Nate Erlin—La Jolla  
Ted Gallup—Carlsbad  
Gerrit Greve—Cardiff  
Michele Guieu—San Diego  
Therese Cipiti Herron—Jamul  
Anna Zappoli Jenkins—San Diego  
Neal Kendricks—San Diego  
Jill Le Croisette—Carlsbad  
Pat MacGillis—Del Mar  
May-ling Martinez—Chula Vista  
Ellyn Norris—San Marcos  
Paul Nyerges—Solana Beach  
Lee Puffer—La Mesa  
Christopher Puzio—San Diego  
Dean Ramos—Oceanside  
Weston Riffle—San Diego  
Deborah Ruth—La Jolla  
Stephen Sherwood—Oceanside  
Gail Schneider—San Diego  
Laurie Switzer—Encinitas  
K.V. Tomey—San Diego  
Jen Trute—Carlsbad  
Lawrence Veit—Del Mar

### **Medium**

Paintings  
Sculpture and Drawings  
Photography  
Mixed-Media Sculpture  
Photography  
Paintings  
Furniture  
Mixed-Media  
Painting  
Painting  
Painting  
Ceramics  
Mixed-Media Painting  
Painting  
Painting  
Painting  
Photography  
Quilts  
Painting  
Mixed-media installation  
Photography  
Photography  
Ceramic Sculpture  
Sculpture  
Mixed-Media  
Painting  
Painting  
Painting  
Ceramic Sculpture  
Drawing and Gouache  
Drawing  
Painting  
Painting

# Teacher's Introduction

## Why Should We Study Art?

When we study art, we are developing an understanding of ourselves, our contemporaries, and people of the past. Art is part of our universal language—the human language—and it can be enlightening to compare the similarities and differences we have with each other.

A juried art exhibit is a collection of artwork in a variety of media or materials. It is judged and awards are given for excellence. At the exhibit, your students will see paintings, drawings, photography, sculpture and examples of using mixed-media in a work of art. This is a wonderful opportunity for students to experience a variety of artwork and to discover what style of art interests them.

With some introduction to art terms and theories, your students will become art critics, able to judge for themselves a work's strengths and able to discover what appeals to their inner voice. Included in this resource guide is a list of useful art terms, images, and pre-and post visit activities. For this exhibition, the art terms will help students “see” the works of art with a critical eye.

Many of us feel that we know very little to nothing about art, and yet we are able to make decisions involving art daily, choosing one thing over another. We are continually evaluating, based on our own point-of-view, what is of special value to ourselves. Not everyone will have the same opinion. Quality is relative. Opinions of art vary between people, cultures, and eras.

When approaching a new work of art, consider the following steps:

- Be open and receptive to new ideas
- Look and study the physical qualities of the piece
- Take time to become conscious of your personal reaction or emotion to the artwork

This is the beginning of a formal analysis. Art critics evaluate art at exhibitions and events. The art critic identifies how the various elements of art and principles of design affect the audience. Then they form an opinion about the works of art and share their views in newspapers, magazines, and books. Art critics and arts professionals agree that certain criteria must be addressed in order to fairly evaluate an art form.

**This includes:**

- **Originality**—the ability to do or create something new
- **Sensibility**—the use of appropriate materials and the ability to select and use appropriate materials for the piece
- **Consistency**—of concept, design, and execution and the ability of an artist to maintain the same principles from one piece to another. To have a recognizable style of his or her own

Throughout these activities, ask your students to develop vocabulary of an art critic. Incorporate the use of these terms into your daily discussions. Help your students to realize that art is a different experience for everyone. Indeed, the world would be boring if we all liked all the same things and expressed ourselves in the same way. Ask your students to see the art as the artists intended it. Ask also if they find the artwork personally appealing and satisfying.

Dorothy Thompson (1894-1961) wrote “*all great art... creates in the beholder not self-satisfaction but wonder and awe. Its great liberation is to lift us out of ourselves.*”

Your students will see more than meets the eye as they continue to study art.

# Teaching for Critical and Creative Thinking

## Students engage in critical thinking when they are encouraged to:

- Seek a clear statement of the problem or question.
- Gather, judge and connect relevant information in order to be well informed.
- Monitor their own thinking and progress.
- Without making judgment.
- Be open-minded.
- Identify and challenge assumptions.
- Consider other points of view.
- Seek alternatives.
- Determine the factual accuracy and strength of an argument or claim.
- Determine credibility of a source.
- Strive for precision, definition and clarity.
- Remain central to the main point.
- Support their positions with sufficient evidence and reasons.
- Change a position when evidence and reasons are sufficient to do so.

## Students engage in creative thinking when they are encouraged to:

- Generate many ideas.
- Seek alternative solutions to a problem situation.
- Come up with unusual and innovative responses.
- Go beyond the ordinary and obvious.
- Expand or elaborate on an idea.
- Be different from others.
- Take conceptual risks and expose themselves to failure and criticism.
- Make connections between things.
- Dream, fantasize and visualize mental images.
- Be inquisitive.
- Persist with a problem where others may give up.
- Plan and develop an idea before committing it to materials.
- Rely on inner-self rather than others to determine the worth of their work.
- Predict possible outcome without complete information.

*This information was taken from: Roland, Craig. "It's the Thought That Counts," National Art Education Association Conference, New York City, March 2001.*

## Thinking like an artist means:

- Looking at things more closely than most people do.
- Finding beauty in everyday things and situations.
- Making connections between different things and ideas.
- Going beyond the ordinary ways of thinking and doing things.
- Looking at things in different ways in order to generate new perspectives.
- Taking risks and exposing yourself to possible failure.
- Arranging things in new and interesting ways.
- Working hard and at the edge of your potential.
- Persisting where others may give up.
- Concentrating your effort and attention for long periods of time.
- Dreaming and fantasizing about things.
- Using old ideas to create new ideas and ways of seeing things.
- Doing something simply because it's interesting and personally challenging to do.

## Artists Speak:

Get ideas from well-known artists. Read a few of these quotes to your students.

“The more an artist works the more there is to do.”—*Ad Reinhardt*

“All the really good ideas I ever had came to me while I was milking a cow.”—*Grant Wood*

“A man paints with his brain and not with his hands.”—*Michelangelo*

“I shut my eyes in order to see.”—*Paul Gauguin*

“I think the artist has to be something like a whale, swimming with his mouth open absorbing everything until it has what it needs.”—*Romare Bearden*

“Art is an adventure into the unknown world, which can be explored only by those willing to take risks.”—*Mark Rothko*

*This information was taken from: Roland, Craig. "It's the Thought That Counts," National Art Education Association Conference, New York City, March 2001.*

# Curriculum Connections

Adapted from the 3<sup>rd</sup> and 4<sup>th</sup> grade Content Standards for California

This guide is designed to assist teachers with the instruction of art-centered lessons that are aligned with the 3<sup>rd</sup> and 4<sup>th</sup> grade Content Standards for California. Each lesson concentrates on teaching one or more of the content areas below through a meaningful exploration of the artwork in this guide.

## VISUAL ARTS

### Artistic Perception

Students perceive and respond to works of art, objects in nature, events, and the environment. They also use the vocabulary of the visual arts to express their observations.

Develop Perceptual Skills and Visual Arts Vocabulary

- Perceive and describe rhythm and movement in works of art and in the environment.
- Describe how artists use tints and shades in painting.
- Identify and describe how foreground, middle ground, and background are used to create the illusion of space.

Analyze Art Elements and Principles of Design

- Identify and describe elements of art in works of art, emphasizing line, color, shape/form, texture, space, and value.

### Creative Expression

Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.

Communication and Expression Through Original Works of Art

- Paint or draw a landscape, seascape, or cityscape that shows the illusion of space.
- Create an imaginative clay sculpture based on an organic form.
- Mix and apply tempera paints to create tints, shades, and neutral colors.

### Aesthetic Valuing

Students analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities.

Derive Meaning

Compare and contrast selected works of art and describe them, using appropriate vocabulary of art.

### Make Informed Judgments

- Identify successful and less successful compositional and expressive qualities of their own works of art and describe what might be done to improve them.
- Select an artist's work and, using appropriate vocabulary of art, explain its successful compositional and communicative qualities.

## **LANGUAGE ARTS**

### **Writing Strategies**

Students write clear and coherent sentences and paragraphs that develop a central idea. Their writing shows they consider the audience and purpose. Students progress through the stages of the writing process (e.g., prewriting, drafting, revising, editing successive versions).

### Organization and Focus

- Create a single paragraph.
- Develop a topic sentence.
- Include simple supporting facts and details.
- Listening and Speaking

### **Listening and Speaking Strategies**

Students listen critically and respond appropriately to oral communication. They speak in a manner that guides the listener to understand important ideas by using proper phrasing, pitch, and modulation.

### Comprehension

- Respond to questions with appropriate elaboration.

## **Pre-Visit Activities**



## **Lesson One: Pre-Visit Activity**

### **Let's Talk About Painting**

#### **Overview:**

This lesson introduces students to the *Elements of art*, and teaches them to use appropriate vocabulary when discussing paintings. Further, students will experience the process of creating paintings in various styles.

#### **Time:**

Two 45-minute sessions

#### **Objectives:**

Students will:

- be able to discuss works of art incorporating proper vocabulary.
- express creativity.
- learn about different artists and their style of art.
- learn appreciation for art created not only by them but by others as well.
- learn art-related vocabulary.

#### **Materials:**

- A low table
- A vase of flowers
- Water cups
- Large 6-ft tables
- Drying area for finished paintings
- Easels
- Markers
- Masking tape
- Paint brushes
- Paint smocks
- Paper towels
- Q-tips
- Tempera paint and watercolor paint
- Reproductions of paintings that represent different styles of art
- Bulletin Board materials: *Elements of art* (See Appendices, Page 39)
- Images One, Two, and Three

**Introduction:**

Display Images One, Two, and Three, as well as any additional images gathered from books, magazines, or online resources. The images reflect very different styles of art (Impressionism, Abstract, Representational, etc.) Ask students to talk about each painting (both objective and subjective responses are acceptable).

Introduce students to the concept of the *Elements of art*. Tell students that works of art have certain "ingredients." Artists choose to use these ingredients in different ways, depending on how they want their finished artwork to look.

Post definitions of the *Elements of art* for each of the following terms:

*Elements of art*—Sensory components used to create works of art: line, color, shape/form, texture, value, space.

- **Color**—The visual sensation dependent on the reflection or absorption of light from a given surface. The three characteristics of color are hue, value, and intensity.
- **Line**—A point moving in space. Line can vary in width, length, curvature, color, or direction.
- **Shape**—A two-dimensional area or plane that may be open or closed, free-form or geometric. It can be found in nature or is made by humans.
- **Form**—A three-dimensional volume or the illusion of three dimensions (related to shape, which is two-dimensional); the particular characteristics of the visual elements of a work of art (as distinguished from its subject matter or content).
- **Texture**—The surface quality of materials, either actual (tactile) or implied (visual). It is one of the elements of art.
- **Value**—Lightness or darkness of a hue or neutral color. A *value scale* shows the range of values from black to white.
- **Space**—The emptiness or area between, around, above, below, or contained within objects. Shapes and forms are defined by the space around and within them, just as spaces are defined by the shapes and forms around and within them.

Define the art terms for the students and point out illustrative examples of each element on the provided images.

Post the art terms on a wall and refer to it throughout the rest of the lesson.

**Begin:**

Discuss the information provided on the back of each image, being sure to incorporate the posted art terms.

Repeat this activity for the following artists, focusing on the techniques mentioned below:

- Station 1: Jackson Pollock: Abstract Action Painting
- Station 2: Michelangelo Buonarroti: Upside-Down Drawing
- Station 3: Georges Seurat: Pointillism
- Station 4: Claude Monet: Impressionism

**Activity:**

During this part of the lesson, students will create their own paintings in the style of each of the artists discussed. Prior to class, set up four stations around the room, each representing a famous artist or style. The supplies for each station are listed below. At each station, have available several prints of paintings by the artist, so that students will have a point of reference.

Note: You may wish to solicit help from parents or volunteers to assist with the classroom studio. The volunteers should not only help students with the logistics of painting, but also be prepared to answer questions or offer guidance on the style of painting represented at the station.

**Materials for each station:**

- A drying area for finished paintings
- Bucket of soapy water
- One to two volunteers
- Paint brushes
- Paint smocks
- Paint supplies
- Paper towels
- Magic marker
- Corresponding art terms with additional prints of paintings
  
- Additional materials needed for specific stations are noted below.

Divide the class into small groups and send them each to a different station.

### **Station 1: Jackson Pollock: Abstract Action Painting**

Additional materials needed:

- Butcher paper (White and Brown/Kraft)
- Newspaper (to cover tables)

At this station, have a section of butcher paper rolled out on the ground to catch any spills and drips. Display various colors of paint in small containers on a newspaper covered table. Have students write their names and date on the back of their paper.

Place a sheet of white butcher paper—one sheet per child on the brown/kraft paper on the floor. Using the paintbrushes, the students will stand directly above their paper and drip paint onto the paper below using whatever colors they choose. Because this is an action painting, it is important that the students can move around their paper as they paint. Allow the paintings to dry.

Tell the students that you will be creating a painting in the style of Jackson Pollack. Model the process of painting in the style of Pollack, called "action painting." Stand over your paper or canvas and use Pollack's method of painting (dripping, throwing, and splashing paint on the canvas). Remind students, that Jackson Pollock did not “splatter or fling” his paint. He moved around the canvas rolling his arm and was continuously “in action.” He flowed across his large piece of canvas. (Demonstrate)

### **Station 2: Michelangelo Buonarroti: Upside-Down Drawing**

Additional materials needed:

- Low table
- Markers (assorted colors)
- Masking tape
- White drawing paper (11” x 17”)

Have students write their names and date on the back of their paper, before they begin. Then tape a piece of white drawing paper (one per student) to the underside of the low table, and have the students lie underneath the table as they paint. Before they begin, remind students not to “load-up” their paint brushes with too much paint. Recommend a drier paint brush to avoid drips. Let the students discover how it feels to draw while lying on their backs while reaching up to draw on the paper. Remove paintings upon their completion and set up the area for the next group.

### **Station 3: Georges Seurat: Pointillism**

Additional materials needed:

- Tape (drafting or painter's tape preferred)
- Q-tips
- Tables
- Watercolor paper (or heavy drawing paper)
- Watercolors

Remind students of the way Georges Seurat used “dots” to make paintings, and placed colors next to each other rather than mixing them. This technique is called “pointillism.” Have students write their names and date on the back of their paper. Tape the edges. They will wet their paint with a brush, dip the Q-tips in water and dip it into the paint. Discuss the technique of pressing down lightly to make a small dot while more pressure will create a larger one. Have the students try and fill up as much as their paper as possible with color. Students may wish to create a representational painting or abstract. Remove the tape and place the painting on a flat surface or hang to dry.

### **Station 4: Claude Monet: Impressionism**

Additional materials needed:

- A vase of flowers
- Easels (or Tape)
- Watercolor paper (or heavy drawing paper)
- Watercolor paints

Have students write their names and date on the back of their paper. Students should paint an outline of the flowers on the top half of their paper. After filling in the flower(s) with color, have them create a vase below the flowers. Remind students that the flowers do not have to look entirely realistic. Like the Impressionists, they should use light strokes to create an artistic version of the flowers.

Check for Understanding:

Have students present one of their paintings to the class. The class should try to determine which style of painting the work represents, and should discuss the painting using the vocabulary terms.

## Lesson Two: Pre-Visit Activity

### Hats Off to Color

#### Overview:

Students will learn about primary colors and secondary colors. They will experiment with mixing primary colors, then demonstrate their understanding using simple equations.

#### Time:

Two 45-minute sessions

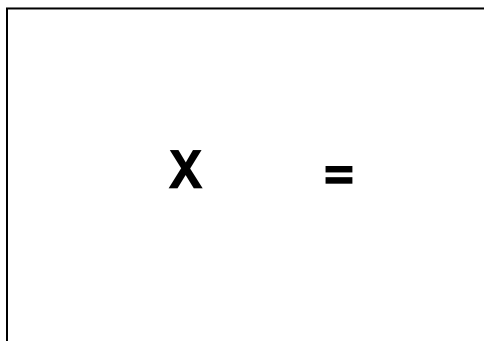
#### Objectives:

Students will:

- identify the three primary and three secondary colors.
- identify and experiment with primary colors to create secondary colors.
- engage in an elementary knowledge of equations.

#### Materials:

- Red, yellow, and blue tempera paint
- Paint brushes
- Paper plates
- Water cups
- Paint smocks
- Image Four: *Color Wheel*
- Copies of Color Wheel form (See Appendices, Page 39)
- Three pieces (six total) of 8" x 12" poster board each with the plus sign ("+") or the equal sign ("=") written on them. See sample below.



Sample

**Prepare:**

Prior to the lesson, prepare a poster board in which you have made the following color formulas with dabs of paint: red + yellow = orange; red + blue = purple; yellow + blue = green. You will need to use this poster during the lesson.

Note: You should familiarize yourself with the basic principles of color mixing, and usage of primary and secondary colors.

**Begin:**

As students come in, ask table helpers to assist you in giving each student a paint smock. Have students sit in groups of four. After students are seated, write the word, "MUD" on the board. Ask students if they can read it, or read aloud the word with the class. Ask students if they know what mud is. Ask students rhetorically "Why would I write the word mud on the board in art class? Remember this word and let's see if we can find out."

Give each student a small paintbrush. Ask them to hold up their brush, as you hold up yours.

Ask them "What is the best way to use this brush?" Model gently wiping the brush back and forth and ask students to do the same across their hand. Model gently dabbing the brush on your hand, and ask them to do the same. Remind students to store the brushes bristle side up. Have students repeat back to you how the brush should be stored. This keeps the brush from breaking the bristles or from being damaged.

Give each table (four students per table) a palette of paint with a small dab of red, yellow and blue. Give each student a blank paper plate and a copy of the Color Wheel form (See Appendices, Page 39). The plate will be used for color mixing. Instruct students not to touch either the palette or the blank paper. Tell students that you will give them step-by-step instructions, and that they should listen carefully.

Have students gently dip their brush in the red, then gently dab it onto their clean paper plate. Have them rinse their brushes, dab brush onto paper towel, dip into the yellow paint, then rub it on top of the red on their clean plate. (Walk around the room and check for understanding of the directions thus far.)

Ask students to paint in red, yellow, and blue into their designated areas on the Color Wheel form. See color wheel for placement.

Most of the students will exclaim, "I made orange!" Ask students to tell you what colors they used to make orange. Write these colors on the board as an equation on the board: "Red + Yellow = Orange." Ask students to paint in orange, in between red and yellow on the Color Wheel form. See color wheel for placement.

Ask the students to rinse their brushes, then continue with this process. First, dab into the red, dab into the blue, and mix them onto your plate. Then, write the equation "Red + Blue = Purple. Ask students to paint in purple, in between red and blue on the Color Wheel form. See color wheel for placement.

Use this same process for "Blue + Yellow = Green." Have students follow you exactly as you give them directions, asking them to restate which colors were used to make the third color. Ask students to paint in green, in between blue and yellow on the Color Wheel form. See color wheel for placement.

Display the poster board (made prior to the lesson) with the color equations. Have students recite the equations with you.

### **Show Image Four: Color Wheel**

Explain that all the colors on the chart can be made from just the first three colors they used—red, yellow, and blue. These colors are called: **Primary colors**.

**Primary colors**—Refers to the colors red, yellow, and blue. From these all other colors are created.

Remind students that they used two colors to make a new color. Point to each color and count the number of colors (6 total). Next, have students dip their brush into the red, rub it on their plate, dip the brush into the yellow, rub it on top of the red, then dip the brush into the blue and rub it on top of that. Ask students what color they made. Some students will say brown. Point to the word "mud" on the board, and ask them if they remember the discussion at the beginning of the lesson. Explain to students that they have made "mud" because they tried to mix all three primary colors together, which makes a brown or grey color. Only two primary colors can be mixed to make a secondary color. If we mix more than two, then we get "mud."

**Secondary colors**—Colors that are mixtures of two primaries. Red and yellow make orange, yellow and blue make green, and blue and red make violet.

### **Check for Understanding:**

Ask students how to make the three secondary colors. Have colored markers at the board in red, yellow, blue, green, orange and purple, or if you have a chalkboard, put up a large white paper with crayons in red, yellow, blue, orange, green, and purple. Ask student volunteers to come up and create the color formulas with the markers or crayons, using plus and equals. Have students labels completed color wheel, listing primary and secondary colors. If time allows, you may wish to introduce complementary colors and warm and cool colors (See glossary).



# **Post-Visit Activities**

## Lesson Three: Post-Visit Activities

### Color, Shape, and Line

#### Time:

1 class session

#### Objective:

Students will be introduced to elements of art—line and review color and shape. Students will be able to identify and create five different types of lines and their expressive qualities.

#### Materials:

- Image Five: *Improvisation 31 (Sea Battle)*, Wassily Kandinsky
- Image Four: *Color Wheel*
- Bulletin Board materials: *Elements of art* (See Appendices, Page 39)

#### Introduction:

Show Image Five: Wassily Kandinsky, *Improvisation 31 (Sea Battle)*, 1913, National Gallery of Art, Ailsa Mellon Bruce Fund. Share information on the back of the image.

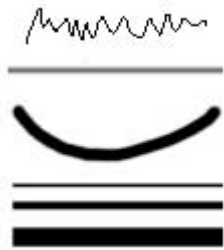
The Russian artist Wassily Kandinsky (Pronounced: Vas-ah-lee Kan-din-skee) painted this picture in 1913. During this time, Kandinsky's art was very bright and colorful. Try to count the colors you see in this picture. These are just a few of the many colors found in *Improvisation 31*. Look at all the different reds, yellows, and greens....Can you name any other colors?

Now that we've looked at Kandinsky's colors, let's think about his use of shapes.

**Shape**—A two-dimensional area or plane that may be open or closed, free-form or geometric. It can be found in nature or is made by humans.

In Kandinsky's painting, try to find the following: an egg shape or oval, a squarish shape, a circular shape, a triangular shape. (Hint: In this painting, you'll see shapes that remind you of circles, squares, triangles, and ovals, but you probably won't find geometrically perfect examples.)





Can you find other examples? Which shape seems to be his favorite? Which is the hardest to find?

Next, let's take a look at Kandinsky's lines....

Can you find a curvy line, a skinny line, a straight line, a wide line? What do you think this painting represents? Is there a subject, or is it just about colors, shapes, and lines?

Let's take a really careful look at these colors, shapes, and lines.

Kandinsky has painted two boats in the picture. Can you spot them? The title suggests the boats are at battle. Try to find: a blue sail, cannons on the boat, a mast, a green ship, waves, a city falling in the distance. You may not be able to identify all these things, because in this painting, many of them are simply suggested.

Kandinsky wasn't trying to paint a picture of an actual sea battle. His work is abstract. It has some connection to things in the real world, but the shapes and colors have been distorted and adjusted so that the artist could convey a mood through his choice of color, brush strokes, painted lines, and shapes.

When you imagine a battle, what colors do you think of? The same colors that Kandinsky used or different ones? He actually chose these colors very carefully. He believed strongly that every color was like an emotion or a feeling; colors could be happy, angry, strong, or sad. In this painting, both the picture AND the colors express his feelings about the battle.

Are there certain colors that make you feel happy? What are they? What colors make you feel sad? Can you explain why?

### **Begin:**

Pass out large sheets (11" x 17") sheets of paper. Have students fold it in half, then half again, and then fold the rectangle in half. Have students open up the sheet of paper and they should end up having eight sections. Using crayons, have students create different styles of lines using different colors. Have them to connect the color and type of line with a mood or feeling. For example; draw a long, thick, horizontal line using a blue crayon for a sense of being calm or draw a thin, zig-zag line using a red crayon for action or movement.

**Line**—A point moving in space. Line can vary in width, length, curvature, color, or direction.

Introduce or review the five kinds of lines by labeling each of them and post on the board.

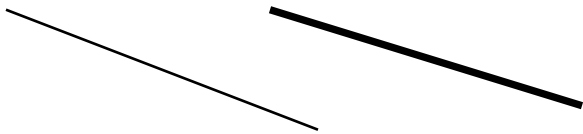
**Vertical**—Lines that move up and down.



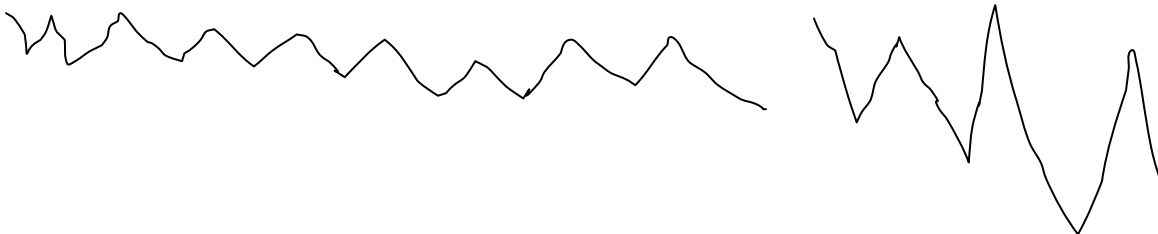
**Horizontal**—Lines that move start across from side to side.



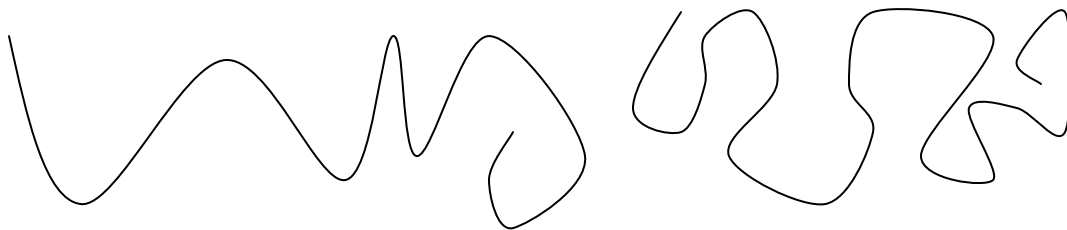
**Diagonal**—Lines that are slanted. They look as if they are falling over and getting up. They make things look active or show movement in a piece.



**Zig-Zag**—Lines that are diagonal and they connect. They give a feeling of excitement.



**Curved**—Lines that bend and change direction slowly. They give a feeling of graceful movement.



*This lesson was adapted from an online activity by the National Gallery of Art, NGA Kids.  
<http://www.nga.gov/kids/kandinsky/kandinsky1.htm>*

## Lesson Four: Post-Visit Activities

### Form

#### Time:

1 class session

#### Objective:

Students will investigate the *Element of art*—**form**. Students will synthesize their knowledge of all seven elements of art to create a three-dimensional work of art made out of wooden toothpicks and clay. Finished sculptures will be used to identify different types of art to investigate.

#### Materials:

- Image Six: *Timber: Chest and Drawers*, Forest Dickey
- Modeling clay (2 to 3 ounces per student)\*
- Toothpicks (approximately 50-100 per student), Natural wood color
- Card stock or poster board to place sculptures on
- Teacher / Parent-made sample

#### Introduction:

Display your sample. Tell your students “you” made a three-dimensional work of art, also called a sculpture.

**Sculpture**—A three-dimensional work of art either in the round (to be viewed from all sides) or in bas relief (low relief in which figures protrude slightly from the background).

**Three-dimensional**—Having height, width, and depth. Also referred to as 3-D.

Explain to the students that you used line (the shape of the toothpicks). Color (colors of the toothpicks and clay), shape (the geometric and/or organic shapes formed by joining the toothpicks), texture (varying throughout), positive and negative space (open areas are negative), and the new element of art, form. Post definition.

**Form**—A three-dimensional volume or the illusion of three dimensions (related to shape, which is two-dimensional); the particular characteristics of the visual elements of a work of art (as distinguished from its subject matter or content).

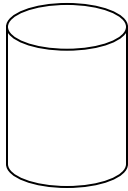
Shapes and forms are similar. They both can be geometric or organic (free-form). But they are different too. Shapes are flat and are two-dimensional. They can be measured in only two ways: height and width. Forms are not flat. They are three-dimensional and can be measured in three-ways: height, width, and depth.

List the basic forms on the board and draw a sample of each.

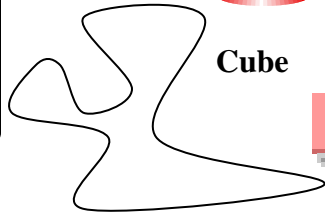
**Sphere**



**Cylinder**



**Free-form**



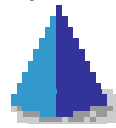
**Cone**



**Cube**



**Pyramid**



Ask students if they see any of the forms above in the sample.

Explain to the students that form is the most important element in a sculpture but there are always other elements that must be taken into consideration. Direct the students to whisper to their partner all seven *Elements of art*.

**Begin:**

1. Show Image Six and share information provided on the back.
2. Take a piece of modeling clay to use as a base for the sculpture. Next, start attaching the toothpicks to the base and continue to add to it. Continue process until complete.
3. Students will be making a sculpture using as many or as few of the *Elements of art* that they wish. Direct them to create a sculpture from the materials provided. Do not limit their creation by anything other than the amount of time wherein students must be finished. (A minimum of thirty-minutes should be allowed.)
4. Encourage students to deviate from the sample shown. Instruct students to make sure all pieces are secure. Artwork must be able to move without falling apart.
5. After the sculptures are completed, then continue the lesson.
6. Introduce the terms representational, abstract, and nonrepresentational. List abstract in the middle of the board with the other two terms at opposite ends. Explain the difference between the three terms.

**Abstract**—Artwork in which the subject matter is stated in a brief, simplified manner. Little or no attempt is made to represent images realistically, and objects are often simplified or distorted.

**Representational**—Art that shows natural objects in a recognizable form. It is easy to know what the artist is showing to the viewer.

**Nonrepresentational**—Art that has no recognizable shapes or forms.

## Lesson Five: Post-Visit Activities

### Subject Matter and Content

**Time:**

1 class session

**Objective:**

Students will become familiar with the art terms—**subject matter** and **content**—through discussion and investigation of several images.

**Materials:**

- Image Eight: *Dog 4*, Dan Adams
- Paper
- Pencil
- copy of student's Literature or Social Studies book

**Introduction:**

Begin a discussion with your students about subject matter and content.

**Content**—Message, idea, or feelings expressed in a work of art.

**Subject**—What you see in the artist's work.

Look at Image Eight: “Dog 4,” by Dan Adams. Share information provided on the back of the image.

**Ask:**

- What is the subject matter in this painting? What do you see?
- Is there anything else captured in the painting?
- What is the content?
- What do you think Dan Adams was trying to say to the viewer? Does he like dogs? Do you think he owns many dogs?
- How has the artist shown you the action of this scene? Dog is running and a shadow is casted.

**Check for Understanding:**

Use a copy of student's Literature or Social Studies book that contains various images of art or illustrations. Select a page with a painting (or other works of art) on it. Ask the students to write at the top of the page the words, subject and content. Ask the students to write what they think the subject matter is in the artwork. Then ask the students to describe what the artist was trying to say (the content). Write the answers under the appropriate headings. Form students into groups who chose that same artwork and compare answers.

## Lesson Six: Post-Visit Activities

### Consistency of Style & Critique

#### Time:

1 class session

#### Objective:

Students will become familiar with the concept—consistency of style. This is one of the most important measures that jurors (judges) use to determine which artists are selected to show their artwork in a juried exhibition.

#### Materials:

- Image Seven: *Dog 2*, Dan Adams
- Image Eight: *Dog 4*, Dan Adams
- Class set of the Artistic Critique forms (See Appendices, Page 39)
- Paper
- Pencil

#### Introduction:

Begin a discussion with your students about **style**. Briefly explain that style is what makes each person or thing unique. Discuss different styles of cars, fashion, hair, and music. Give examples.

Define **style** as an art term. An artist uses a method or a medium that dictates one particular style but it is how he or she makes him or herself original and different in that group that gains the attention of viewers and, for the purposes of this exhibition, the juror or judge.

Explain the process of a juried exhibition. A juried exhibition involves a panel of jurors or in this case, one juror, who choose artwork for the exhibition.

The Juried Exhibitions at the Cannon Art Gallery are open to all artists that have a studio (a place to create art) in San Diego County. Artists' images of their artwork on slides for the juror to view along with a small fee. It may be an artist's first time entering into a juried exhibition. The juror is respected among arts professionals, curators, arts organizations, and art dealers. They may pick as many works of art as they like or as many as the gallery can hold. The jurors decide on the particular measures they will use to make their selections but most of their choices depend on artists who can demonstrate a consistency of style. (**Consistency of style** means that the jurors can tell that the same artist used similar techniques to create different artworks.)



Investigate consistency of style through looking at Images Seven and Eight. Share the information provided on the back. Display these images and lead a discussion about the consistency of style.

Pose these questions to your students. Give a few minutes before asking the students to respond.

**Ask:**

- What is the consistency of style with Dan Adams paintings? Brush strokes, movement, color, patterns, etc.
- Which *Elements of art* are present? Color, Line, Space, Shape, etc.
- Do these images look similar or different? What makes you say that?

You may want to extend the lesson by having students discuss the other images provided in this resource guide.

**Review:**

Explain to the students that they are almost finished with this unit of study and that they now have a great deal of knowledge and tools to investigate all kinds of art.

Use one of the images provided with this guide to demonstrate how to fill out the Artistic Critique Form (See Appendices, Page 39) to critically examine a work of art. (You may also apply the critiques to student artwork.)

**Check for Understanding:**

Display Images One, Two, Three, Five, Six, Seven, and Eight or use a class set of student artwork. Direct the students individually, or in pairs, use the Artistic Critique forms (See Appendices, Page 39) to investigate a piece of artwork. Follow up after critiques are complete. Ask students to share what they discovered.

**Note:**

Students used this same Artistic Critique form while they are visiting the 2007 Juried Biennial at the Cannon Art Gallery.

# Glossary

**Abstract**—Artwork in which the subject matter is stated in a brief, simplified manner. Little or no attempt is made to represent images realistically, and objects are often simplified or distorted.

**Art criticism**—An organized system for looking at the visual arts; a process of appraising what students should know and be able to do.

**Art elements**—See elements of art.

**Color**—The visual sensation dependent on the reflection or absorption of light from a given surface. The three characteristics of color are hue, value, and intensity.

**Color relationships**—Also called color schemes or harmonies. They refer to the relationships of colors on the color wheel. Basic color schemes include monochromatic, analogous, and complementary.

**Color theory**—An element of art. Color has three properties: hue, value, and intensity.

**Complementary colors**—Colors opposite one another on the color wheel. Red/green, blue/orange, and yellow/violet are examples of complementary colors.

**Composition**—The organization of elements in a work of art.

**Content**—Message, idea, or feelings expressed in a work of art.

**Cool colors**—Colors suggesting coolness: blue, green, and violet.

**Elements of art**—Sensory components used to create works of art: line, color, shape/form, texture, value, space.

**Emphasis**—Special stress given to an element to make it stand out.

**Expressive content**—Ideas that express ideas and moods.

**Form**—A three-dimensional volume or the illusion of three dimensions (related to shape, which is two-dimensional); the particular characteristics of the visual elements of a work of art (as distinguished from its subject matter or content).

**Hue**—Refers to the name of a color (e.g., red, blue, yellow, orange).

**Intensity**—Also called chroma or saturation. It refers to the brightness of a color (a color is full in intensity only when pure and unmixed). Color intensity can be changed by adding black, white, gray, or an opposite color on the color wheel.

**Line**—A point moving in space. Line can vary in width, length, curvature, color, or direction.

**Linear perspective**—A graphic system used by artists to create the illusion of depth and volume on a flat surface. The lines of buildings and other objects in a picture are slanted, making them appear to extend back into space.

**Line direction**—Line direction may be horizontal, vertical, or diagonal.

**Line quality**—The unique character of a drawn line as it changes lightness/darkness, direction, curvature, or width.

**Media**—Plural of medium, referring to materials used to make art; categories of art (e.g., painting, sculpture, film).

**Mixed media**—A work of art for which more than one type of art material is used to create the finished piece.

**Mood**—The state of mind or feeling communicated in a work of art, frequently through color.

**Movement**—The principle of design dealing with the creation of action.

**Negative**—Refers to shapes or spaces that are or represent areas unoccupied by objects.

**Neutral colors**—The colors black, white, gray, and variations of brown. They are included in the color family called earth colors.

**Organic**—Refers to shapes or forms having irregular edges or to surfaces or objects resembling things existing in nature.

**Pattern**—Anything repeated in a predictable combination.

**Portfolio**—A systematic, organized collection of student work.

**Positive**—Shapes or spaces that are or represent solid objects.

**Primary colors**—Refers to the colors red, yellow, and blue. From these all other colors are created.

**Principles of design**—The organization of works of art. They involve the ways in which the elements of art are arranged (balance, contrast, dominance, emphasis, movement, repetition, rhythm, subordination, variation, unity).

**Properties of color**—Characteristics of colors: hue, value, intensity.

**Sculpture**—A three-dimensional work of art either in the round (to be viewed from all sides) or in bas relief (low relief in which figures protrude slightly from the background).

**Secondary colors**—Colors that are mixtures of two primaries. Red and yellow make orange, yellow and blue make green, and blue and red make violet.

**Shade**—Color with black added to it.

**Shape**—A two-dimensional area or plane that may be open or closed, free-form or geometric. It can be found in nature or is made by humans.

**Space**—The emptiness or area between, around, above, below, or contained within objects. Shapes and forms are defined by the space around and within them, just as spaces are defined by the shapes and forms around and within them.

**Style**—A set of characteristics of the art of a culture, a period, or school of art. It is the characteristic expression of an individual artist.

**Texture**—The surface quality of materials, either actual (tactile) or implied (visual). It is one of the elements of art.

**Three-dimensional**—Having height, width, and depth. Also referred to as 3-D.

**Tint**—Color lightened with white added to it.

**Two-dimensional**—Having height and width but not depth. Also referred to as 2-D.

**Value**—Lightness or darkness of a hue or neutral color. A value scale shows the range of values from black to white.

**Value scale**—Scale showing the range of values from black to white and light to dark.

**Warm colors**—Colors suggesting warmth: red, yellow, and orange.

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"Let's Talk About Painting," created by Anne Marie Juola, Educator from Blackburn Elementary School, Palmetto, FL retrieved from <http://artsedge.kennedy-center.org/content/2367/>

"Hats Off to Color," created by Barbara Gardner, Graduate Student from the University of Houston, Houston, TX retrieved from <http://artsedge.kennedy-center.org/content/3803/>

"Wassily Kandinsky, *Improvisation 31 (Sea Battle)*, 1913," National Gallery of Art, Ailsa Mellon Bruce Fund, NGA Kids, Washington D.C. retrieved from <http://www.nga.gov/kids/kandinsky/kandinsky1.htm>

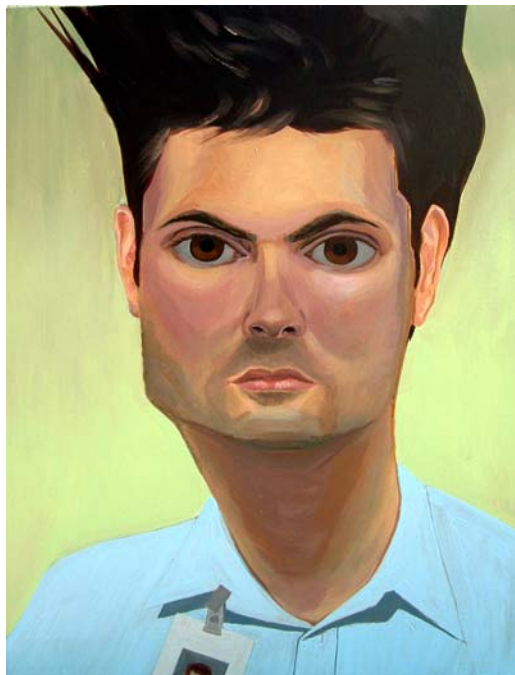
## Appendices

- **Bulletin Board materials**

Bulletin Board materials consists of art terms that correspond to the 2007 Juried Biennial exhibition at the Cannon Art Gallery. You may wish to post these art terms, along with student's completed works of art. Please mount completed works of art onto large sheets of colored construction paper, to give it the finishing touch. Mount art terms onto colored construction paper and post next to the artwork.

- **Blank Color Wheel form**

- **Artistic Critique form**



## **2007 Juried Biennial**

William D. Cannon Art Gallery  
Carlsbad City Library Complex  
1775 Dove Lane  
Carlsbad, CA 92011

The Cannon Art Gallery is a program of the  
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